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### Flow Or Cow, Latin Buyers **Are Studios' Big Cash Entry**

BY DOM SERAFINI

he admiration is mutual: The U.S. studios focus on the Latin American buyers by having major operations in Miami, Florida, and the Latin American buyers respond with ready cash, buying everything they

produce or plan to produce. Visiting the Miami offices of Disney, Sony and CBS, one realizes how important the Latin region is to the studios. Warner Bros. also maintains large Latin operations in Miami; NBC Universal too has an office in Miami even though its Latin execs report to Madrid, Spain, while Fox distribution serves the large number of Latin territories from São Paulo, Brazil (while Fox Latin America channels are based in Miami).

The L.A. Screenings were started in 1964 (Continued on Page 34)



This job wouldn't be so bad if it weren't for the buyers!

### Fewer, But Hot Telenovelas **Steam Up the L.A. Screenings**

BY ERIN SOMERS

s a market, the purpose of the L.A. Screenings is mainly to show new series, and the telenoveleros are eager not to disappoint their buyers, they're bringing as many new series as possible on their annual pilgrimage to Los Angeles. But, like the U.S. studios, telenovela distributors are at the mercy of stations that commission them and, lately, TV outlets in Latin America seem to have increased the number of reality shows to

the detriment of the genre.

So, this year telenoveleros are alerting buyers to expect fewer new series, but also that visiting them in L.A. in advance of the studio screenings will be well worth it.

At the Screenings, telenoveleros depend (Continued on Page 30)

#### **Dubbing Telenovelas: The Various Sounds Of The Spanish Language**

By Lorena Sánchez

he way characters talk in a telenovela broadcast in its original Spanish can be an attraction for Latin viewers who are interested in the culture of another country. But, more often than not, different types of Spanish can be a hindrance for television audiences in different countries that speak the same

(Continued on Page 28)

#### **Indies' Content Copes** With Studios' Power

sk any small distributor headquartered at the Century Plaza Hotel for the L.A. Screenings how hopeless they feel and how frustrated they are by the sheer programming power of the studios.

Most of these small operators don't have series, and buyers go to Los Angeles to screen series, with their wallets open to those who have them. Many small companies cannot even secure a decent number of scheduled meetings, so they hope for some floor traffic, which at the Screenings is almost non existent, even though, at times, the hotel's corridors seem to be bustling with people.

But among the over 70 independent distributors actively screening in L.A., there is a group of at least 11 who (besides the telenoveleros) have sufficient programming power to attract a steady flow of Latin buyers: Argentina's Telefilms and Ledafilms, the U.K.'s

(Continued on Page 32)

Sección en Español



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### VIDEO AGE • No.3 • Mau 2011

**Cover stories:** 

Cash-flow or cash-cow, Latin buyers are the U.S. studios' big cash entry

Unusually fewer, but hot telenovelas steam up L.A. Screenings 2011

**Dubbing telenovelas: The various sounds of the Spanish language and money** 

At the L.A. Screenings, content from int'l independent distributors somehow manages to compete with studios' power



World. Argentina's Telefilms at 50, FRAPA's int'l calculator, U.K.'s Sky

MIP-TV Review. The U.S. Studios left the sunny MIP days to the indies. The market accomplished its mission



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Problemas de ascensores en NATPE



# 20. L.A. Screenings 2011 Guide:

New U.S. Season 2011-2012

Networks' commissioned pilots

Who's screening and where

Independent distributors' new product



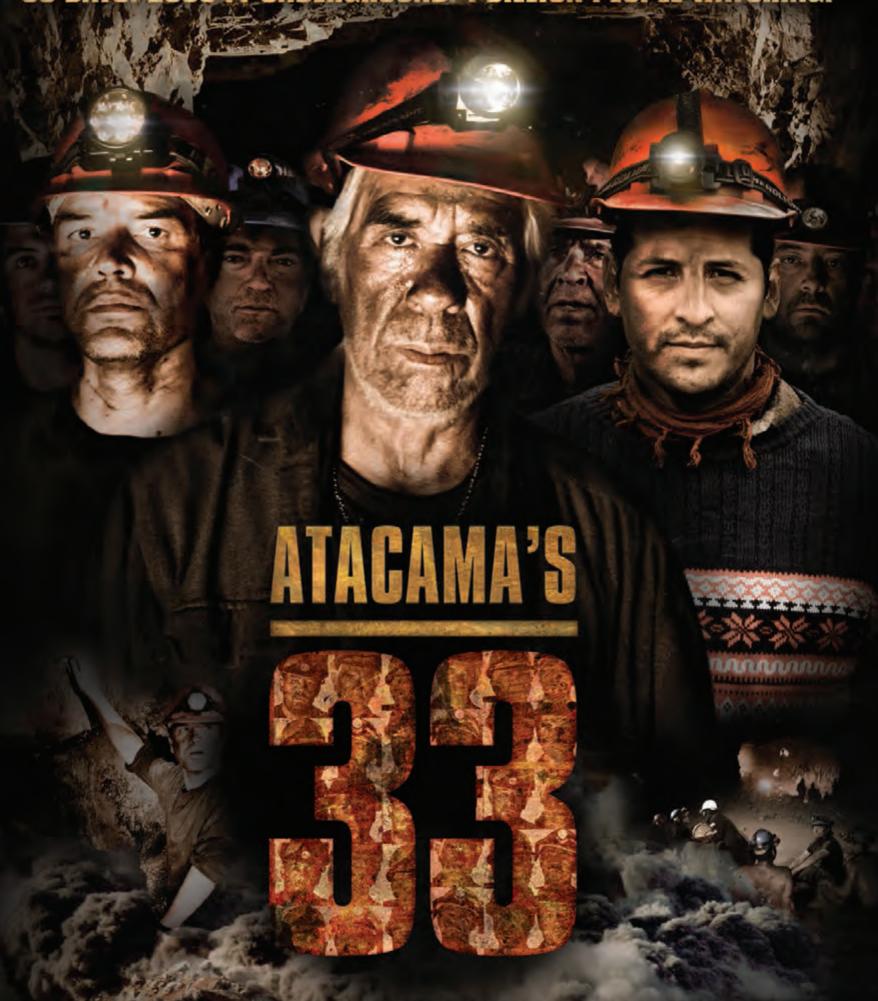
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#### No U.K. Levy For Sky+ Box

he European Court of Justice in Luxembourg ruled in favor of U.K. satellite broadcaster Sky in a legal battle with U.K. Revenue and Customs over customs duties on imports of the satcaster's Sky+ box. The European Court of Justice ruled that the program decoder should not be subject

to a 13.9 percent import tax.

The Sky+ box is made for Britain's BSkyB, the U.K.'s main supplier of digital satellite TV services. It has a communication function that contains a hard disk drive, allowing the user to record programs that Sky broadcasts. However, the recording service is not the main function of the Sky+ box.

The U.K. Revenue and Customs, which is responsible for ensuring that taxes are levied, argued that the satellite receiver should be classified as a recording device under E.U.

rules, making it subject to the import duty. However, the E.U. court disagreed, stating that decoders with a hard disk drive, such as the Sky+ box, must be classified as settop boxes with a communication function, rather than as recording apparatuses. This classification protects the Sky+ box from the 13.9 percent import duty.

# **Calculating Formats' Costs**

he London-based Format Recognition and Protection Association (FRAPA) marked its 10th anniversary by launching in late March a new website (www.frapa. org) and offering additional services to its members.

One of the new features on the

enhanced website is thought to be the very first format-rights price calculator. The online calculator is available free to FRAPA members and is intended to help format creators place a realistic commercial price on the formats they generate. The tool was perfected over six months, and calculations are based on input from some of the most experienced brokers and traders in the formats world.

Another new feature on FRAPA's revamped website is a format contract generator, which is also available free to FRAPA members. This tool will rely on the most commonly used format license and option deals to establish standard contracts. Naturally, the specific details of these contracts can be altered according to the particular circumstances of the deal being drawn up.

In addition, FRAPA recently increased its collaboration with the United Nations agency World Intellectual Property Organization, thereby improving its mediation services. It has also increased its presence at international TV events.

#### Telefilms' Big 50 Year Bash

his year, Buenos Aires, Argentina-based distribution company Telefilms is celebrating its 50 year anniversary. As part of a yearlong celebration, the firm is taking advantage of the L.A. Screenings for one of its milestone commemorations.

President Tomas Darcyl described the celebration thus: "We are celebrating our 50th anniversary during the entire year, there is not a unique day. The company was created in 1961 in a yearlong process." He added, "During the L.A. Screenings, we will share a special cocktail with our clients and friends, and of course, present all of our new releases for 2011 and the next year. It's a gift for us to have their presence, and we are very proud and excited to show them all of our new products."

Telefilms was founded by Tomas Darcyl's father, Leon Darcyl, who is pictured below with his wife Dina and, on the left, Tatsunoko Production's Kenji Yoshida, who sold to Telefilms the Japanese anime series *Speed Racer*. The younger Darcyl described his father as "a visionary man who eyed the Latin American TV market before many others did." With a half a century under its belt, Darcyl noted that the company is, as always, dedicated to becoming "the most important distributor of independent films in Latin America."





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## MIP-TV Revieш

## The Sun Shone, The Studios Shunned **And The Indies Were A Shoo-In**

here were no April showers in sight at last month's MIP-TV, held at the Palais des Festivals in Cannes, France April 4-7 and preceded by the traditional MipDoc. For once the weather cooperated with bright sunny days, and though the market was a day shorter than its traditional five days, attendance was steady and business was booming, at least for the deserving indies. Going into the market, exhibitors were adamant that the truncated conference would not have any adverse affects. Yet when push came to shove, this year's MIP-TV was indeed more hectic than usual.

Another change at the market came in the form of reduced studio presence caused by the approaching L.A. Screenings. Only CBS and NBC Universal took traditional booths, while Disney and Sony were stationed in offices at the Palais, Warner Bros. stayed in hotel rooms and Fox sent only representatives from its channels. Nevertheless, Reed Midem's Laurine Garaude reported 11,500 total participants, 4,000 of whom were buyers, and 1,500 exhibiting companies: The same as in 2010.

This was no small feat, considering tragedies in Japan and financial problems in Greece, Portugal and Ireland, while Italy is going through a paralyzing political impasse, the Maghreb countries



Lionsgate's Peter Iacono and Jim Packer

are in turmoil and war is ravaging Libya.

For their part, the smaller companies VideoAge spoke with were thrilled that the studios took a less active role, which, as one independent distribution exec put it, "[Gave] indies more chance to spend time with buyers." Sure enough, buyers from all over Europe confirmed that they did have more time for the indies, although for many, meeting with studio reps was still a priority.

One thing at this year's market seemed to indicate that the recession is receding into the past: the amount of parties. VideoAge Daily counted more than 30 bashes in booths, hotels, restaurants, beach tents, bars, and on yachts. More elaborate affairs can cost between \$30,000 and \$50,000, and the fact that companies are once again shelling out for extravagant cocktails and dinners can only prove that things are looking up. Day One was the busiest day for soirées, which was unusual, since that particular honor usually goes to Day Two.

Plus, A-listers were everywhere one turned. The biggest stir was caused by Arnold Schwarzenegger, who was on hand to launch A Squared's animated series The Governator, for which he will voice the title character shaped in his likeness. The stars of GK-tv's period drama Camelot and Tricon's InSecurity were also under foot, as was former Miss World Diana Hayden, among many

In lieu of one over-arching theme, MIP-TV 2011 had four central concepts: formats, a spotlight on 3D, co-production and branded entertainment. Organizers seemed to have hit the nail on the head, as the convention floor was a-buzz with talk of these topics. In its quest for news, VideoAge Daily "uncovered" a fifth theme, albeit not an official one: Adult fare in many shapes (2D, 3D) and forms (TV and mobile).

Formats remained a prominent trend. This year marked the second annual MIPFormats, an event dedicated specifically to those in



Record TV Network's Delmar Andrade

format production and distribution, which kicked off the Saturday before the market. This year, FRAPA, the London-based international association of format producing companies, organized a workshop on how to resolve format disputes, and also launched its new online format price calculator to help small companies estimate the price of a license fee for a series. And naturally, new formats abounded from powerhouses such as FremantleMedia, Endemol, Zodiak, Eyeworks and many

In addition to formats, 3D was the issue on many executives' minds. Day Three's "3D Spotlight" tackled the coming 3D revolution. According to executives surveyed on the floor, the technology is perfectly suited to sports and big event television. However, it's not without problems, being at least 50 percent more expensive than 2D. Still, the industry has seen the number of 3D channels jump from 10 to over 60 in just the past 12 months, so the platform is gaining ground.

Co-production, too, was a matter of much discussion. Latin American co-productions in particular were in the spotlight, due to Day Three's "Working With Latin America Workshop." Panelists from Brazil, Mexico and Argentina touted the region's many attributes that make it favorable for collaboration, not the least of which is the recent increase in tax incentives in a number of countries.

Another industry trend well represented at MIP was the rise of international digital channels. Luca Cadura of Universal Networks Italia was just one of the many executives who was reportedly looking to expand his company's digital reach. Asked what kind of content works best on such channels, Cadura pointed to classic movies and quality TV series, and stated that the market was a great place to meet suppliers.

A delegation from the Bruges Group was on the hunt for ways to appeal to the expatriate sensibility. The association, which is made up of public TV organizations from 21 countries, looks out for the interests of companies broadcasting content abroad in their native languages. Representatives of the



At Echo Bridge's party (l.t.r.): Lipson & Co.'s Howard Lipson, Boomerang's Joy Ross, Turner Latam's Doris Vogelmann, Echo Bridge's Emilia Nuccio, Mediaset's Cristina Veterano, Luca Meschini

Disnep Pinocchio



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# MIP-TV [Continued]

(Continued from Page 8)



David Ellender at the FremantleMedia Enterprises press conference

organization present at MIP included executives from Italy's RaiWorld and Germany's DW.

As for other MIP goings-on, Lionsgate ushered in some fresh blood with Jim Packer, its brand new president of Worldwide Television Distribution and Digital. Formerly at MGM, Packer had been with the company for only four weeks, and noted that he was using the market mostly to get his bearings.

Meanwhile, Canada's army of top animation distributors held court in the Canadian pavilion. Firms including



Telefilms' Tomas Darcyl

Cookie Jar, CCI, Breakthrough, Portfolio and many more represented the cartoon powerhouse. Asked why Canada is so amenable to animation production, several executives highlighted subsidy opportunities, access to TV outlets as well as the wealth of native talent and the proximity to the U.S., which is the world's largest consumer of animated fare

As usual, breakfasts and luncheons were plentiful, including FremantleMedia's traditional breakfast. This year, the company announced a partnership with Fuji on format *Total Blackout*. In just six months, the series has sold to nine territories. Plus, Fremantle's Tony Cohen revealed that they have 17 pilots in the works for 12 U.S. networks.

For companies in the adult content sector, MIP was the latest chapter in the ongoing struggle against a dying industry. After the decline of theatrical and DVD, the genre could face further deterioration with the loss of hotel distribution. The sector has shrunk down to a reported 20 producers worldwide, with just 15 exhibiting at the Palais. The one sliver of hope against the downfall caused by the Internet is the rise of 3D, which, in the immediate future, will be immune to online amateurs.

After the successful screening of two Lionsgate shows at last October's MIPCOM, the World Premiere TV Screening came also to MIP with the presentation of *Camelot* by Starz and GK-tv. Other screenings included Telemunchen and TM International's *Moby Dick*; a Nordic Screening featuring independent fiction series from Finland, Denmark, Norway and Sweden and Asian Animation Screenings presenting programs from Japan, China, Korea, Malaysia and India.

Attendees were surprised to learn that next year's MIP will take place Saturday, March 31 through Tuesday, April 3, 2012. The final day of MIP 2011, some participants were less than enthusiastic about the Saturday start date, though many remained positive, opting to adopt a "wait and see" attitude. Obviously, the market organizers are trying to slowly inch toward more suitable dates for the studios. It remains to be seen if the new dates will make a difference.





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# Sección Español

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### La telenovela de Caracol al descubierto

POR DOM SERAFINI

i Caracol de Colombia planease transmitir una telenovela sobre la familia Santo Domingo, esta no sería una ficción, si no realidad: Una telenovela real producida por la propia familia, ya que ella es la propietaria del canal de TV con base en Bogotá.

Todos los ingredientes para una telenovela están allí: Una fabulosa

fortuna; bella gente de Jet-set sudamericano, norteamericano y europeo, y un patriarca. Además de drama, amor, nobleza y glamour. El año pasado escribió The New York Post en su popular columna de chismes 'Página seis': "Los Santo Domingo toman Nueva York."

El patriarca en este caso es el multimillonario de 86 años Julio Mario Santo Domingo que entró Julio Mario Santo Domingo en el negocio de la televisión en 1987 cuando Valores Bavaria, una de sus 100 compañías, se convirtió en el principal accionista de Caracol Televisión.

Caracol (Cadena Radial Colombiana) y RCN (Radio Cadena Nacional) son las dos principales cadenas privadas de TV que, en 1997, recibieron licencias para operar cadenas nacionales. Previo a ello, las dos compañías proveían contenidos a Intravisión, un broadcaster perteneciente al Estado: Caracol con 45 horas por semana y RCN con 10.5 horas semanales. Cerca de cuatro programadoras comerciales diferentes, cada uno con 32 horas semanales, proveen actualmente la grilla de programación del canal público Intravisión, el Canal Uno. Un tercer canal comercial, el Canal 3 Televisión de Colombia, fue lanzado en octubre último, pero aún no está operativo.

Dirigiendo a Caracol desde sus oficinas en la ciudad de Nueva York, se actualmente encuentra el hijo menor de don Julio Mario, Alejandro Santo Domingo Dávila, de 34 años, nacido en Nueva York. Su hijo mayor, Julio Mario Santo Domingo Jr., nacido en París, falleció en 2009 a los 51 años. La hija mayor de Santo Domingo Jr., Tatiana, es la novia de Andrea Casiraghi, el segundo en la línea hereditaria como Príncipe de Mónaco. La primera esposa de Julio Mario Sr. era brasilera, la segunda, la madre de Alejandro, colombiana.



### Los micro-pagos suman para generar macro-ganancias

a industria suena cada vez más como un libro de texto de economía. Si "macro" significa el alto pago de una licencia de los broadcasters y operadores de cable, "micro" debe significar la miríada de pequeños pagos que productores y distribuidores pueden

extraer del universo online. Adquiriendo contenidos tales como episodios de TV shows, películas y música (o átomos, refiriéndose a segmentos de programas) de iTunes, Amazon.com y de servicios de televisión On Demand, estos representan un ejemplo de micro-pagos.

Ahora la pregunta es: Siguiendo el camino de los micro-pagos, ¿aún está presente el ridiculizado y

negado dicho: "dólares analógicos por centavos digitales"?

Sin duda, estos pequeños pagos realizados online están acaparando actualmente de suma manera la atención de la industria, y la pregunta principal que está dando

(Continuación a la pàgina 16)

#### **Problemas de** ascensores en NATPE

ntes del inicio del pasado mercado de NATPE en Miami Beach, traté de recordarle a Rick Feldman, el presidente de la organización, el problema de los ascensores en el hotel, y él, lisa y llanamente me pidió que no le diga como manejar su negocio.

Pero ahora voy a hacer exactamente eso, fortalecido por el hecho de que mi idea fue experimentada por varios de los expositores de NATPE en el hotel Tresor Tower y fue

(Continuación a la pàgina 18)



# La telenovela de Caracol

(Continuación de la pàgina 13)

La familia Santo Domingo es sumamente cosmopolita, ya que Julio Mario Sr., fue educado en la Universidad de Virginia, Julio Mario Jr., en las universidades de Columbia y de París y Alejandro en Harvard.

Incluso el CEO de Caracol de 57 años de edad, Paulo Laserna Phillips, exhibe un impresionante currículum cosmopolita. Periodista y conductor de TV, estudió ciencias políticas en París, administración de empresas en Los Ángeles y recibió su título Master en Harvard. Además de dirigir la cadena televisiva, Laserna es el conductor de la versión colombiana de "Quién quiere ser millonario."

El grupo Caracol opera la cadena de TV, la señal internacional satelital (cubriendo las Américas y España) y la ventas internacionales desde sus oficinas centrales en Bogotá, con oficinas regionales en Miami, Florida y en Madrid, España.

Desde 2006 Caracol ha controlado la estación de TV en lengua española en Miami, WGEN-TV, Canal 8. El control es posible gracias a la ciudadanía americana de Alejandro y su hermano menor Andrés Santo Domingo, junto a la de su primo materno, Carlos Alejandro Pérez. Alejandro Santo Domingo y Pérez son también socios en la consultora Quadrant Capital Advisors con base en Nueva York.

Colombia es un país en la cual la gente tiene una gran devoción por la televisión, accesible al 99% de sus 46.3 millones de habitantes, con Cable-TV disponible para un 74.6% de los residentes urbanos. Las principales cadenas comerciales del país llegan al 86% de la población colombiana utilizando un total de 134 repetidoras.

El mercado colombiano de 10.6 millones de hogares con TV es sumamente competitivo con seis canales de TV nacionales, ocho cadenas terrestres regionales y un canal local muy popular, CityTV, en Bogotá, que posee el tercer lugar en cantidad de espectadores del país. Todo esto, además de 16 canales de cable recibidos por 4.5 millones de abonados, o un 42% de los hogares con TV, que en 2010 generaron U\$D 197 millones de dólares en concepto de pago de abonos y U\$D 8 millones de dólares en cargos por PPV (Pago-Por-Ver). Se estima también que hay cerca de tres millones de hogares con TV que reciben señales de cable de manera pirata.

En términos de audiencia, Caracol tiene una leve ventaja sobre RCN con un 84% de espectadores sintonizándolos diariamente contra un 82% a RCN, 35% a CityTV y 19% a Canal Uno. Estos cuatro canales comerciales de TV se reparten un estimado de U\$D 575 millones de dólares en publicidad a nivel nacional en el 2010, o sea unos U\$D 472 millones de dólares compartidos entre Caracol (U\$D 231 millones) y RCN (U\$D 240 millones). Las estaciones

de TV regional se llevaron U\$D 178 millones en publicidad, mientras que el Cable-TV unos U\$D 65 millones. En total, la televisión en Colombia captó el 62.2% de las ganancias en publicidad.

En términos de programación, en el 2010 Caracol invirtió un estimado de U\$D 100 millones, contra unos U\$D 146 millones de RCN, pero en términos de ganancia bruta, Caracol aventajó a RCN con U\$D 127.4 millones, versus U\$D 84.78 millones.

Además, las operaciones de la radio y TV de Caracol en los EE.UU., generaron unos estimados U\$D 10 millones anuales. La venta de programas al extranjero proporcionó un estimado de U\$D 2.4 millones en el 2010 exportando a nivel global una 16.000 horas de producciones de Caracol, la señal de TV internacional satelital produjo U\$D 800.000.

Hacer funcionar un canal de TV comercial es un emprendimiento costoso. Cuando en 1997 las autorizaciones fueron otorgadas a Caracol y a RCN, el costo de la licencia era de 117 millones de pesos cada una (cerca de U\$D 19 millones de dólares). Al momento de renovarlas, en 2008, la CNTV, la autoridad estatal de TV, solicitaba a cada cadena el equivalente a U\$D 82 millones de dólares por una extensión de 10 años, pero luego de que Caracol amenazara con apagar sus transmisores, la CNTV determinó que el costo de las licencias será establecido durante el 2011, de acuerdo a los resultados finales de los gastos por publicidad en los períodos 2009 y 2010 en Colombia.

#### P y R con Paulo Laserna

**VideoAge:** Como periodista, conductor de TV y ejecutivo de la televisión, ¿cuál es el trabajo que más le gusta?

Paulo Laserna: Lo que más disfruto es el periodismo. Fui entrenado como periodista desde mis inicios en el medio televisivo y me siento muy bien haciendo periodismo. Lamento realmente que mis ocupaciones administrativas y como ejecutivo me impidan dedicarme a ello más tiempo.

VA: Acerca de la programación, ¿se deja llevar por su intuición o tiene principalmente confianza en sus ejecutivos?

**PL:** Es una combinación de ambas, que varía de acuerdo a distintos hechos y circunstancias. Obviamente uno debe confiar en (sus) ejecutivos ya que ellos estudian, profundizan y conocen los detalles, los pros y los contras de cada decisión. Pero también creo en la experiencia, y eso sólo se adquiere con el tiempo. El tiempo es un gran maestro y no seguir sus consejos puede resultar a veces muy costoso.

VA: En su opinión, ¿a qué canal extranjero de TV se parece o tiene Caracol una programación parecida?

**PL:** Caracol no intenta ser o parecerse a nadie en particular. Hemos construido una cadena de televisión que refleja la imagen y sentido de quienes nos rodean, nuestra gente, y nuestra cultura. Por supuesto que aprendemos de otros, tanto como otros pueden haber aprendido de nosotros.

VA: De todos los mercados de TV en los que usted participa, ¿cuál es su favorito?

PL: Son todos importantes y cada uno tiene su magia. Los de Cannes son muy interesantes por que son atendidos por todos los ejecutivos del mundo y es fascinante ver a representantes de todas las culturas reunidos en un solo lugar. NATPE y L.A. Screenings son la llave de nuestros negocios, tanto para comprar como para vender. Lo que más disfruto en estos shows es el contacto con la gente de la industria, de reunirnos e intercambiar ideas, las nuevas tendencias, experiencias... es muy importante tener los ojos abiertos al mundo para comprender como funcionan otros mercados.

VA: Fuera de los otros canales de aire, ;cuál es su mayor competidor?

**PL:** Para nosotros, todo aquel que hace televisión en nuestra competencia, y como tales deben ser respetados como competidores.

VA: ¿Su producción local está orientada también a la exportación?

**PL:** Por supuesto. Nuestra televisión ha progresado enormemente en los últimos años y nuestros productos son cada vez más solicitados y respetados en el mundo. Cuanto mejor sea el producto que hagamos, más mercados estarán abiertos para él.

#### P y R con Angélica Guerra

VideoAge: ¿Cuántos nuevos programas — horas o cantidad de series y programas especiales — son puestos a la venta anualmente?

Angélica Guerra: En términos generales, estamos produciendo cinco telenovelas, tres series y dos programas especiales por año. Esto se suma a más de 1000 horas de dramas producidos anualmente.

VA: ¿Cuáles son los principales territorios de venta de Caracol Internacional?

AG: Obviamente, Latinoamérica es nuestro mercado natural. La afinidad cultural hace que el producto funcione bien en todos los países hispano-parlantes. Otro territorio muy fuerte para nosotros es el mercado Hispano en los Estados Unidos, que se ha visto fortalecido por el acuerdo firmado con Telemundo. La telenovela colombiana ha desarrollado su propia marca y se ha establecido a lo largo de las Américas, permitiendo a Caracol tener una presencia permanente en la mayoría de las pantallas de televisión de la región.

VA: ¿Cuáles son los principales territorios en los que la compañía hace foco?

AG: África es definitivamente uno de nuestros mercados estratégicos. Hemos descubierto que nuestros productos allí funcionan bien. Además, hay un gran mercado con muchos países listos para explotar el contenido que producimos. También hacemos foco en el Este europeo, donde la telenovela ha tenido una gran demanda ya que es valuada como un género exitoso.

#### P y R con Alejandro Santo Domingo

VideoAge: ¿Cómo ve el futuro de las transmisiones por aire en Colombia?

Alejandro Santo Domingo: A pesar de la penetración del cable, creemos que la televisión abierta aún tiene unos buenos años por delante. Grandes eventos y programas con relevancia exclusivamente local, por ejemplo, continuarán siendo transmitidos por medio de la televisión abierta. Por otra parte, ahora que se ha abierto un nuevo espacio con el arribo de la TDT, habrá más oportunidades de introducirse en el territorio de las audiencias segmentadas y una gran oportunidad de probar nuevos formatos, que le darán al negocio del entretenimiento una variante muy interesante.

VA: Hay nuevas fuentes de ingresos para Caracol? (En USA, las estaciones poseen ingresos por publicidad y licencias de retransmisión)

**ASD:** Creemos que ese debe ser un objetivo para los canales de aire de Colombia. No tiene mucho sentido para las compañías de cable y satelitales en este país de darle la licencia de retransmisión a canales (de TV por cable), que como mucho, poseen un tres por ciento del share (mientras) nada le es dado a aquellos que tienen un 30% o más.

VA: A largo plazo, ¿qué es lo que cree quedará?: ¿La TV por aire, la TV con horario marcado, o la TV a pedido?

ASD: La TV a pedido seguramente va a tener una mayor aceptación cuando en el futuro próximo diferentes operadores puedan hacerla más accesible a los usuarios, y cuando estos operarios lleguen a acuerdos que tengan sentido para los generadores de contenido como Caracol. Es cada vez más evidente que los espectadores buscan mayor flexibilidad de ver lo que desean, cuando lo desean. Esto es particularmente cierto para las audiencias de jóvenes, que son menos pacientes y definitivamente multifunción. Sin embargo, la TV de horario marcado seguirá existiendo debido a que los eventos en vivo son irremplazables y porque todavía hay una audiencia que está acostumbrada a ver televisión de la manera tradicional.

VA: ¿Cuál es el su próximo área de expansión en la TV?

**ASD:** Siempre estamos buscando oportunidades. En el 2006 adquirimos Gen-TV, una estación en la Florida, que servirá en una primera etapa en la consolidación de una cadena con la idea de penetrar el mercado Hispano de USA.

VA: ¿Participa usted de los shows de TV como NATPE, MIP, L.A. Screenings, etc.?

**ASD:** No he tenido la oportunidad todavía, pero es uno de mis objetivos para el 2011.

Disnep Lady and TRAMP



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#### **Los Micro-pagos**

(Continuación de la pàgina 13)

vueltas alrededor de los micro-pagos es si hay dinero "real" de estos pequeños ingresos monetarios. Entre los ejecutivos que encuestó *VideoAge*, había consenso de que el tema de los micro-pagos no era un caso de dólares analógicos versus centavos digitales, y que hay efectivamente, dinero para ser encontrado en los micro-pagos.

Una de las grandes compañías proveedoras de contenidos, pionera en los micro-pagos, fue FremantleMedia, que en 2009 estrenó el *Sun Quiz Live*, un juego diseñado para micro-pagos que cuesta producirlo el equivalente a U\$D 490 la hora.

Micro-pagos no es algo nuevo en los negocios online. Es un concepto establecido por la industria musical y los ringtones, que las compañías de contenidos están ahora tratando de ajustar, aplicando básicamente 'la larga cola' del modelo de negocios a un gran y eficiente (y amigable para el consumidor) sistema de "click service" para el usuario.

Cuando fue consultado si valía la pena vender contenidos a precios tan pequeños, Andy Taylor, director de Media Digital en All3Media con base en la UK, fue tajante: "Lo vale, caso contrario (nosotros) no lo haríamos." Tal como lo dice Peter Iacono, el Gerente de Televisión Internacional de Lionsgate, ubicada en Los Ángeles, los centavos digitales ya "se han sumado para volverse dólares." Según Iacono, "las ganancias de los (medios) digitales son bien sustanciales" y parece ser que son un buen negocio.

Sin embargo, Irv Holender, director principal ubicado en Los Ángeles de la compañía con base en Toronto, The Fremantle Corp., realizó una evaluación mucho más reservada. Él declaró que, "lo micro-pagos constituyen un pequeño pero creciente mercado," en tanto The

Fremantle Corp., está "incrementando los elementos de su catálogo para el delivery digital." Estos comentarios indican que las ganancias de los micropagos están ganando terreno y pueden convertirse en una parte significativa del negocio, aunque no sea la mayor parte.

Es definitivamente la mejor manera de transformar en dinero contenido que es difícil de ser vendido en los mercados internacionales de TV (P. Ej.: comedias) o que está fuera del ciclo de popularidad (P. Ej.: Telenovelas de Prime time). Viejos materiales de archivo son también candidatos perfectos para los micropagos: Contenidos que de otra manera estaría juntando polvo en vez de centavos. Millones de centavos. En relación a ello, investigadores en Inglaterra han establecido que, por el servicio de esos contenidos, los consumidores están dispuestos a gastar entre 10 centavos hasta U\$D3.25. Se estima que los micropagos por contenido digital han llegado a nivel mundial a los U\$D11.5 mil millones en 2009.

Nadie estaba muy seguro dónde se originaron los micro-pagos, pero tanto Taylor y Iacono señalaron a iTunes con un ejemplo obvio de su uso exitoso. De hecho, remarcó Iacono, "Micro-pagos han estado en uso durante bastante tiempo, pero el génesis de iTunes transformaron" la industria y el concepto del uso de los micro-pagos.

Si bien había cierta duda acerca de sus orígenes, todos acordaron que hay, como lo manifestó Iacono, "muchas maneras de generar micro-pagos." Taylor fue más específico, citando dos maneras en particular. Una es "cobrando por un programa de TV que se quiere ver On demand" y la otra manera es "utilizar la marca de tu programa para lanzar un juego. Por ejemplo, lanzar un juego para iPhone para el Cash Cab y cobrar por el abanico de servicios que crea el programa y que la gente está dispuesta a pagar. Igualmente, algunas compañías están generando micro-pagos cobrando a los usuarios tanto por ver los contenidos online, como así también por jugar los juegos asociados a programas muy populares.

Por lo tanto, pareciera ser que los micro-pagos tienen que ver con encontrar contenidos que la gente está dispuesta a pagar para ver o usar. Taylor menciona que mucha gente está pagando pequeñísimas sumas de dinero, centavos, para jugar juegos sociales como Farmville, e inclusive en sitios de juego y apuestas de la UK. Sin embargo, fue cauteloso al decir que, "si es un servicio por suscripción (P. Ej.: gente viendo TV) [la cantidad de gente dispuesta a pagar por el medio] debe ser substancial." Dado que las compañías tienen que medir ingresos de otras fuentes, las ganancias generadas por los micro-pagos deben ser substanciales para que tengan sentido. Para Taylor, "cada centavo (digital) debe convertirse en dólares para que el sistema se sostenga, y a medida que las audiencias se desplacen debemos asegurarnos de captar el mayor valor posible que podamos (por cada usuario).'

Según Iacono, el costo de la transacción difiere dependiendo del país, pero el precio más bajo que se cobra en los principales países es de U\$D1.99. "Como creador de contenidos, no quedamos con el principal share de la transacción. No es tanto el valor de la transacción, si no el share de la transacción," nos dijo Iacono.

Sin embargo, si la gente está dispuesta a adquirir todo tipo de contenidos, es importante, como lo remarcó Tayler, que una compañía "cree el mismo valor para cuando la gente ve programas online como cuando lo hace por TV," para garantizar que el costo de la transacción tiene un valor práctico, y que las compañías no están dando contenidos valiosos a cambio de nada. Es más, tanto Tayler y Iacono enfatizaron que para que la gente efectivamente realice la compra, el sistema de pago para el consumidor debe ser "un sistema de pago sin fricciones." Iacono apoyó la idea de un proceso tal como "Un click, sin fricciones" para la compra de contenidos online. Según Iacono, dado que el modo de pago para los micropagos es en línea, esto sería ideal para los consumidores.

Taylor marcó que con el tiempo, podría haber un desplazamiento de la gente de los productos físicos hacia ver contenidos a través de iTunes o de su TV, una vez que se conectaron a la Internet. Uno puede imaginar que con el tiempo los productos físicos declinarán y que ver



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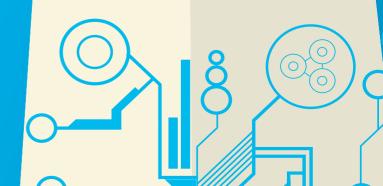


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#### **Los Micro-pagos**

(Continuación de la pàgina 16)

(contenidos) Online crecerá. Por ello, en la industria, debemos estar seguros de cuidar el valor que haremos de la venta de un DVD" cuando la gente se desplaza a ver contenidos Online pagos. Esto es importante porque, Tayler comentó con cautela, "no quieres dar cualquier cosa gratis." Por lo tanto, "el valor que brindas Online debe ser al menos tal cual como el del producto que brindas físicamente." Taylor enfatizó que, "las cosas irán cambiando, y eso no es malo mientras estés creando valor para la gente que ve contenidos Online." Holander estuvo de acuerdo con que los micropagos "ya están cambiando el juego de la distribución. Con la caída de los DVDs, la gente dueña de los derechos para los DVDs reclama estos derechos, y hay

una delgada línea que separa de quién son esos derechos. Por lo que debes ser muy cuidadoso como manejas derechos específicos."

Iacono también marcó que el sistema de distribución tradicional ya se ve "afectado (por los micro-pagos) porque los centavos se vuelven dólares; dólares significativos. No es nuestro negocio principal, pero es significativo." Sin embargo, sostuvo que Lionsgate encuentra maneras de hacer funcionar el negocio para sus clientes tradicionales de broadcast, como así también a sus clientes de New Media, y que la clave para ello es el esfuerzo por abrir las reglas de juego y contrlarlas. Previo a que un contenido esté disponible en un servicio como iTunes, está disponible por un breve espacio de tiempo en el website del broadcaster, protegiendo así al broadcaster y satisfaciendo simultáneamente a los clientes de la New Media.

# Problemas de ascensores

(Continuación de la pàgina 13)

considerada aceptada por todos ellos.

Vale mencionar, que en el pasado NATPE, *VideoAge* fue criticado por no informar en su diario 'Daily' acerca de los problemas con los ascensores. Mi respuesta fue primero que, eran noticias viejas ya que escribimos sobre ellos desde un comienzo en abril pasado y, segundo, todos los que concurren a NATPE sabían de ello. Por lo tanto, informar sobre esto en el 'NATPE Daily' hubiera sido redundante y no habría ayudado a nadie.

De todas maneras, la crítica se mantuvo, posiblemente activada por el hecho de que *VideoAge* fue acreditada (o acusada, según el modo en que se mire) porque NATPE se haya mudado a Miami Beach. Esto fue reconocido por Feldman en una conferencia de prensa. De

manera elocuente, incluso antes del comienzo del mercado, VideoAge fue advertida de no ser como lo es usualmente y escribir notas críticas, ya que fuimos uno de los motivos por los cuales NATPE se mudó a la Florida.

Ahora, volvamos sobre el tema de cómo mejorar NATPE y eliminar los viejos problemas con los ascensores. Lectores atentos probablemente notaron en el Day One (el domingo, el día previo al comienzo del mercado) que el *VideoAge* Daily en NATPE publicó una caricatura mostrando a un representante de NATPE yéndose al infierno a pesar del hecho de que el mercado recibió un "rating con un 67% de aprobación." Lo que *VideoAge* anticipó fue que los organizadores de NATPE hicieron un gran, pero no perfecto, trabajo, apuntando claramente al tema de los ascensores.

Luego del desastroso día de apertura, los organizadores de NATPE actuaron en base a mi sugerencia de utilizar la parada de los ascensores en los niveles de entrada y el lobby para mejorar el flujo del tráfico, y Feldman, a la postre reconoció que mi sugerencia fue útil.

Por más buena que fuera la sugerencia, sabíamos de todas maneras, que no era una solución aceptable o permanente, si no más bien, primeros auxilios. Uno debe sentirse apenado por la gente que estaba de vacaciones y gastaba una fortuna en un hotel de cuatro estrellas con un servicio de ascensores correspondiente a un hotel de categoría bed-and-breakfast.

Los concurrentes al NATPE en Miami Beach habrán notado que el hotel Fontainebleau posee una gran sala de conferencias en dos pisos sumamente fáciles de acceder con largos y anchos corredores y con muchas habitaciones de variados tamaños a cada lado que pueden acomodar fácilmente a los expositores. En este caso NATPE puede ofrecer la habitación y su entorno sin el problema de los ascensores. Además, esto podría acercar las ìsuitesî al ìpisoî (en donde los expositores están ubicados), creando un fantástico flujo de tráfico. También, este arreglo podría eliminar la larga caminata entre el Tresor tower en el ala sur y el espacio del Fontainebleau en el ala norte.

Cada corredor, ubicado en el salón Versailles del hotel, en el lado norte de la zona de registración de NATPE, a la vuelta del área de exhibiciones, está servido por escaleras mecánicas y ascensores en ambos costados de los corredores. Las agradables cabañas al lado de la piscina pueden ofrecer un espacio agregado a los que gustan gastar a lo grande, además de los amarraderos que se encuentran frente al hotel y que pueden acomodar suites de hospitalidad en embarcaciones al estilo Cannes (NATPE deberá proveer guardas para el cruce ya que el canal entre los amarraderos es muy transitado).

NATPE nació en 1964 como un mercado que se desarrollaba sólo en suites. Luego pasó a una segunda etapa con grandes puestos de exhibición y algunas suites de hospitalidad cercanas a los hoteles. En la tercera etapa retornó al estilo de las suites, lo que introdujo el problema de los ascensores. Ahora es el momento de avanzar hacia la cuarta etapa introduciendo el área de conferencias como espacio de exhibiciones, eliminando así el problema de los ascensores y los puestos.

Una nota final sobre el piso: Había muchos puestos de exhibición pequeños. **DS** •



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### 2011-12 Network Commissioned Pilots

\*Indicates that the pilot has already been picked up (as per May 16).

#### Comedy

Bad Mom

A woman learns to raise her kids by herself. Stars Jenna Elfman.

Don't Trust the Bitch in Apartment 23 A naive young woman and her party-girl roommate live in NYC. James Van Der Beek stars as himself.

Man Up What it takes to survive as a modern man, as told through the eyes of three best friends and the women in their lives. My Frickin' Family

Two young people's lives change after they have a baby and families get involved.

The Last Days of Man The world has declared the male an "endangered species," but Tim Fitzgerald (Tim Allen) fights for his manhood.

Lost and Found A narcissistic New York City party girl has her life turned upside down when the son she gave up for adoption shows up.

Other People's Kids An irresponsible 32-year-old finds himself with an insta-family when he falls in love with an older woman with kids.

Smothered A young couple is smothered by their two

very different sets of parents. Suburgatory

Satirical look at life in the suburbs.  $Work\ it$ 

Two out-of-work salesmen have to dress as women to get jobs as pharmaceutical reps. Drama

Charlie's Angels\*

Based on the 1970s classic, but this time it's in Miami.

Georgetown

A sexy soap about young people behind the power brokers of Washington, D.C. Good Christian Bitches

A primetime soap about a former "mean girl" who returns to Dallas after a scandalous end to her marriage.

Grace

Focuses on a dysfunctional family, set in the world of professional dance. Hallelujah

From Desperate Housewives creator Marc Cherry, a Tennessee town called Hallelujah is being torn apart by forces of good and evil.

Identity

An elite police unit is formed to combat the explosion of identity-related crime. Missing

Ashley Judd is a former CIA agent who tracks down her son after he disappears in Italy.

Once Upon a Time

A young boy is drawn into a town where the magic of fairy tales may be real.

A soap focusing on the glamorous lives of stewardesses and pilots.

Two female police detectives, fiercely loyal to one another, are secretly sisters. Poe

Crime procedural following Edgar Allan Poe as the world's very first detective.

Primetime soap based in the Hamptons, a

privileged woman wreaks havoc. The River

A famed adventurer/TV personality and his crew go missing in the Amazon. Scandal

Revolves around a professional crisis management consultant and her staff.

#### **CBS** Comedy

The Assistants

An ensemble about four young assistants who work for a celebrity couple. Herd Mentality

Inspired by the life of ESPN personality

Colin Cowherd. Home Game

A retired NFL player returns home to his wife and daughters.

A man wrestles with how to parent his unmarried grown daughter and her 12year-old son.

How to be a Gentleman

Follows an unlikely friendship between an uptight columnist and his rougharound-the-edges friend and trainer.

Rob Schneider project

Rob Schneider stars as a bachelor just married into a Mexican-American family. Two Broke Girls

Two broke 22-year-old girls tackle life in Brooklyn, New York.

Vince Uncensored

Co-produced by Conan O'Brien. A man decides to take a more honest approach to his life.

Worked Ut

A workplace ensemble centered around the young people who work at a highpowered venture capital firm.

#### Drama

The Doctor

About a mother who reconnects with her adult children when she joins her family's medical practice.

Hail Mary

A suburban single mom in Atlanta joins forces with a hustler to solve crimes. Person of Interest

From J.J. Abrams. An ex-CIA agent, presumed dead, teams up with a mysterious billionaire to prevent crimes in NYC. The Rememberer

A female NYPD detective can remember everything.

Ringer

On the run from the Mob, a troubled woman hides out by inhabiting the life of her wealthy twin sister.

Rookies

Six NYPD rookies learn the beat on the streets of Manhattan. Produced by Robert DeNiro.

Untitled Susannah Grant project\*

An ultra-competitive surgeon's life is changed forever when his ex-wife dies.

#### Drama

Awakening

Two sisters come of age amidst the beginning of a zombie uprising.

Cooper and Stone

Two smart, young female detectives on Chicago's North Side homicides. Danni Lowinski

A young law school grad opens her own law office — in a kiosk at the local mall. Hart of Dixie

Culture shock awaits a young NYC doctor after she inherits a medical practice in a small Southern town. Heavenly

A young female attorney and a former angel tackle cases at her legal aid clinic. Secret Circle

A young woman moves to a new town and discovers that she's a witch.

#### **FOX**

#### Comedy

Allen Gregory

An animated series about a seven-year-old starting elementary school.

Connected

Two families are suddenly connected by a romantic relationship between their teenage kids.

Council of Dads

Five men are called together by the widow of their close friend in order to help her raise his two young children.

Family Album

A determined patriarch takes his extended family on vacation in order to get some quality family time.

Î Hate My Teenage Daughter\*

Two women who were once tormented by "mean girls" see their daughters turning into them.

Life After

A group of friends is reunited after the death of a friend.

Little in Common

About three very different families united through their kids' little league sports. Napoleon Dynamite

Animated series based on the film of the same name.

The New Girl\*

After being dumped, a quirky teacher finds herself rooming with three dudes. Outnumbered

Based on a British family comedy about a couple trying to raise three precocious kids.

Tagged

Workplace ensemble set at the Baltimore County coroner's office.

#### Drama

Alcatraz<sup>\*</sup>

From J.J. Abrams, this drama revolves around Alcatraz Island and its notorious criminals.

Exit Strategy

A spy thriller about a team of experts who help the CIA with extractions. Stars Ethan Hawke.

The Finder

A spin-off of Bones about a former military policeman who can find anything. Locke & Key

The adventures of the Locke family as they move into a haunted house. Terra Nova\*

On a mission to save humanity, a family heads back to the dinosaur age.

Weekends at Bellevue A psychiatrist is in charge of the weekend

shift at Bellevue Hospital. Touch A man discovers his mute, autistic son can

predict events before they happen. Stars Kiefer Sutherland.

#### Comedy

Alpha Mom

A working mother deals with her stay-at-

home husband and parents.

Are you there, Vodka? It's me, Chelsea Inspired by comedian Chelsea Handler's memoir, follows a very outspoken 20something woman.

A recently divorced Type A single mom tries hard not to fall for her contractor. Best Friends Forever

A woman and her new live-in boyfriend take in her pushy best girlfriend. Family Practice

A young doctor joins his parents' med-

ical practice.

Free Agents Based on a British format, this singlecamera comedy is about two quirky coworkers on the rebound.

Help Wanted

A multi-camera comedy about a relationship-challenged woman who guides people through downsizing.

I Hate That I Love You A straight couple introduces two of its lesbian friends to one another.

Lovelives

Two couples face challenges of love and infidelity.

My Life as an Experiment

A magazine writer immerses himself in unusual situations for his stories. The New World

A group of unusual characters at Pilgrim

Village, a theme park that specializes in historical recreations.

Up All Night\* A cast-contingent project about parenthood through the eyes of an acerbic working mom.

Whitney' Starring and based on the comedy of Whitney Cummings, the show focuses on the ups and downs of a relationship.

Drama

17th Precinct An ensemble police drama set in the fictional town of Excelsior, where magic rules over science.

A Mann's World Follows the complicated life of a celebrity L.A. hair stylist.

Grimm

Cop drama about a world in which characters inspired by Grimm's Tales exist. Metro A detective in the Mayor's Special

Investigations Unit returns to L.A. to

reconnect with his teenage daughter. Playboy Set in the 1960s, looks at the lives of Playboy bunnies. From producers Brian

Grazer and Ron Howard. Prime Suspect \*

Series adaptation of the British miniseries. A female detective makes her bones in a male-dominated New York precinct. Reconstruction

A Civil War soldier settles into a town where he is welcomed as its savior. **REM** 

Procedural hybrid about a detective's fractured family after a car accident. Smash \*

Cross-section of characters come together to put on a Broadway musical. Wonder Woman

David E. Kelley's reboot of the DC Comics superhero tale.

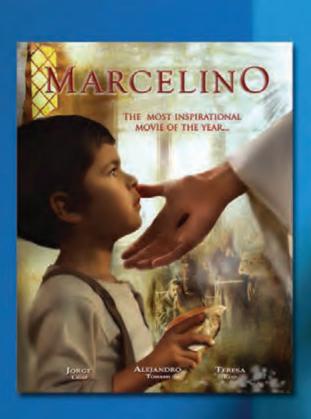
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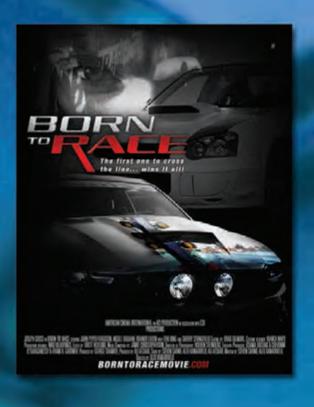






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Hyatt Regency Century Plaza, Ste 1739

**Novavision Promotion International** 

Hyatt Regency Century Plaza, Ste 1723

**NPN Video** Hyatt Regency Century Plaza, Ste 1002

**Polar Star** 

Hyatt Regency Century Plaza, Ste 660 **Power** 

Hyatt Regency Century Plaza, Ste 1928

**Programas Para TV** 

Hyatt Regency Century Plaza, Ste 1740 RCN Television Hyatt Regency Century Plaza, Ste 1906

**RCTV International** 

Hyatt Regency Century Plaza, Ste 1260 **Record TV Network** 

Hyatt Regency Century Plaza, Ste 1502 **Reed Midem** 

Hyatt Regency Century Plaza, Ste 1733 **Rive Gauche Television** 

Hyatt Regency Century Plaza, Ste 1725

**Rose Entertainment** 

Hyatt Regency Century Plaza, Ste 1560 **Shine International** 

Hyatt Regency Century Plaza, Ste 801 **Somos Distribution** 

Hyatt Regency Century Plaza, Ste 1731

**Sony Pictures Television**Sony Pictures Studios

10202 West Washington Blvd, Culver City Tel. (310) 244-4000

Hyatt Regency Century Plaza, Ste 902 **Spiral International** 

Hyatt Regency Century Plaza, Ste 702 **Starz Media** 

Hyatt Regency Century Plaza, Ste 1745 Teco TV USA

Hyatt Regency Century Plaza, Ste 1726 **Telefe International** 

Fernando Varela, Michelle Wasserman, Jesica Stescobich, Meca Salado Pizarro Hyatt Regency Century Plaza, Ste 1802

**Telefilms SA** Tomas Darcyl, Ricardo Costianovsky, Humberto Delmas, Alejandro Carballo, Alfredo Andreotti

Hyatt Regency Century Plaza, Ste 1902

**Telemundo Internacional** 

Hyatt Regency Century Plaza, Ste 1918

**Televisa Internacional** Fernando Perez Gavilan, Carlos Castro, Mario Castro, Jose Luis Romero, Claudia

Silva, Cecilia Galeana Hyatt Regency Century Plaza, Ste 1914 **Televix Entertainment** 

Hyatt Regency Century Plaza, Ste 1907

**Toei Animation** 

Hyatt Regency Century Plaza, Ste 1742

**Turner Broadcasting System** 

Hyatt Regency Century Plaza, Ste 1711 **TV Azteca** 

Hyatt Regency Century Plaza, Ste 1924 TV Film International

Hyatt Regency Century Plaza, Ste 1660 Venevision International

Miguel Dvorak, Manuel Perez, Cesar Diaz, Miguel Somoza, Daniel Rodriguez, Hector Beltran, Juan Carlos

Hyatt Regency Century Plaza, Ste 1702 **VIP 2000 TV** 

Hyatt Regency Century Plaza, Ste 1728 **Warner Bros. International TV** 

**Distribution** Warner Bros. Studios 4000 Warner Blvd.

Burbank Tel. (818) 954-6000

Hyatt Regency Century Plaza, Ste 1915 **World Media Pictures** 

Hyatt Regency Century Plaza, Ste 1734

Hyatt Regency Century Plaza, Ste 1741 **Zodiak Rights** 

Hyatt Regency Century Plaza, Ste 1713





# Indie Programming Guide

#### AMERICAN CINEMA INTERNATIONAL/MISSION PICTURES INTERNATIONAL

15363 Victory Blvd. Van Nuys, CA 91406 T: (818) 907-8700 F: (818) 907-8719 www.aci-americancinema.com www.missionpicsintl.com

#### Speed for Glory

Rogelio Ramirez is a professional stock car driver who wants to win. When another team asks him to race with them, Rogelio must decide if he should join them, leaving those who helped him along the way in the dust.

#### Heroes

Five friends join the military during the Mexican Independence War and dedicate themselves to fighting for their country, their families and each other.

#### Born to Race

Danny Krueger is a street racer with a professional drag racing sponsorship. But in a street race against a rival, Danny finds himself in more trouble than he ever could have imagined when he crashes into a police car.

#### Boogie Town

Westside Story meets Romeo and Juliet in the secret underground city called Boogie Town, which exists in 2015 New York City. Two rival dance crews duke it out in Battle Dancing.

#### The Shunning

Katie Lapp was raised Amish and has always wanted forbidden things. But when an "Englisher" woman begins looking for her, Katie's life takes an unexpected turn.

#### AETN INTERNATIONAL

235 East 45th Street New York, NY 10017 T: (212) 210-1400 F: (212) 907-9476 www.AETNinternational.com

#### I Am Alive: Surviving The Andes Plane

First-hand survivor's account of the October 13, 1972 plane crash in the Andes Mountains and the 72 days that followed from the point of view of survivor

#### Nando Parrado.

#### Nostradamus: 2012

While some people believe that the world will change drastically on December 21, 2012, this documentary looks into whether any modern scientific proof of a looming global environmental disaster, cosmic collision or religious showdown exists.

#### Stan Lee's Superhumans

Co-hosted by Stan Lee, this series seeks to find individuals with extraordinary physical powers that come from the fact that they are genetically different from others. **Intervention** 

Follows people who are struggling with an addiction and need help to kick their dependence on alcohol, drugs, and other compulsive behaviors that isolate them from family and friends and keep them

#### from living a positive life. Beyond Scared Straight

In an effort to keep today's kids from committing crimes and winding up in prison, inmates run day long in-prison sessions that give kids ages 12-18 a crash course in what it's like to live life behind bars.

#### **AMERICA VIDEO FILMS**

Virrey Loreto 2426 1426 Buenos Aires, Argentina T: (54 11) 4787-9098 F: (54 11) 4787-9094 www.americavideofilms.net

#### Love & Distrust

A compilation of five stories about love and passion that show that even though hope may keep love alive, distrust can bring it to an end. James Franco, Amy Adams, Sam Worthington and Robert Pattinson star.

#### Atacama's 33

Thirty-three miners caught 700 meters underground in the Atacama desert are rescued from the darkness of the mine.

#### Stories USA

Paris Hilton, Steve Carell and James Gandolfini star in a series of stories about wanting more in the land of excess.

#### Haunted

When a private eye and former policeman has a near-death experience, he receives a special gift: He can now communicate with the ghosts of murder victims. And these ghosts beg him to help solve their murders.

#### BENDER MEDIA SERVICES

150 Central Park South, Suite 310 New York, NY 10019

T: (212) 707-8244 F: (212) 658-9948 http://sites.google.com/site/bendermediaser-

### Magic Beyond Words: The J.K. Rowling Story

Poppy Montgomery stars in this true story about *Harry Potter* author J.K. Rowling and how she invented and wrote her tales about wizardry.

#### Going South

Traveling 16,765 miles from Alaska to Argentina, two teams of cyclists deal with the physical and emotional challenges the journey poses along the way.

#### Mentalisn't

A follow-up to *Breaking the Magician's Code*, docutainment *Mentalisn't* unleashes the secrets behind some of the most aweinspiring illusions and magic tricks.

#### Raggs

A group of rock music loving puppies have a rock 'n roll band and live together in their verv own clubhouse.

#### Bullrun

A reality action series in which 12 teams of car fanatics who love excitement and the rush of danger compete for prize money over 4,000 miles filled with challenging adventures.

#### ECHO BRIDGE ENTERTAINMENT

8383 Wilshire Blvd., Suite 530 Beverly Hills, CA 90211 T: (323) 658-7900 F: (323) 658-7922 www.echobridgeentertainment.com

#### Messages Deleted

A student seeks vengeance on a screenwriting teacher who stole the student's idea for a screenplay. Now, the teacher must live out the plot so that the student can take revenge.



1. AETN's I Am Alive: The Andes Plane Crash

2. AVF's Atacama's 33

5. ACI's The Shunning

3. Bender Media's Raggs

4. Echo Bridge's A Letter To Elia









24 VIDEO • AGE







- 1. FME's Laconia
- 2. Frecuencia's Against The Ropes
  3. Record TV's Rebels
- 4. Ledafilms' Camelot
- 5. Telefe's Superclumsy





# **Indie Programming Guide**

#### Fear Island (Deep Cove)

When five friends are trapped on an isolated island, they quickly become the prey of a mysterious killer who is ruthlessly seeking revenge.

#### A Letter to Elia (The Elia Kazan Documentary)

Martin Scorsese's emotional tribute to director Elia Kazan's films.

#### Degrassi: The Next Generation (Season

Set in the fictional world of Degrassi, this award-winning teen drama series exposes and investigates real issues that touch the lives of teenagers.

#### Rich Bride, Poor Bride (Season 6)

This reality series looks into the challenges of executing the "perfect" wedding.

#### FRECUENCIA LATINA **INTERNATIONAL**

1250 E. Hallandale Beach Blvd. Suite 606 Hallandale Beach, FL 33009 T: (954) 457-1200 F: (954) 457-1213

#### www.flinternational.tv Against the Ropes

A young boxer is faced with a tough choice when his manager asks him to throw a fight he knows he can win. After refusing to throw the fight, he flees to the city, where he faces new challenges, a new life, and meets a new lover.

#### La Lola

This Peruvian remake of the Dori Media format is the story of a womanizer who is suddenly transformed into a beautiful woman after a spell is cast on him. Now he must suffer at the hands of other womanizers.

#### The Way I Love You

A young woman returns to Spain for a short visit and winds up becoming entangled in a love triangle.

#### Universo Alessandra (with Alessandra Rampolla)

Latin American sexologist Alessandra

Rampolla offers advice on how to improve sex lives using direct and simple tech-

#### The Successful Gome\$

When the host of a TV channel lapses into a coma, the CEO hires an actor to replace him. But it doesn't take long for the actor to realize that the TV host and his significant other have been living a lie, and he soon falls in love.

#### **FREMANTLEMEDIA ENTERPRISES**

1 Stephen Street London, W1T 1AL U.K. T: (44 207) 691 6000 F: (44 207) 309 1009 www.fidtv.com

#### The Sinking of The Laconia

Based on the Laconia Incident of World War II, this two-part drama tells the story of a German national fleeing Nazi Germany, an officer aboard the Laconia, and German U-Boat commander Werner Hartenstein.

#### Crimson Petal and The White

In 1870s London, William Rackham is a reluctant heir to a perfume business, while Sugar is a strong-headed prostitute. An adaptation of Michel Faber's international best-selling novel.

#### Winners & Losers

Four women who were labeled "the losers" in high school meet again at their high school reunion and revive their friendship.

Australian cooking icon and cookbook author Donna Hay introduces viewers to various tricks and short cuts that make cooking easy.

#### Two Greedy Italians

Antonio Carluccio and Gennaro Contaldo return to Italy together to relive their memories and see what's new in cooking throughout the country.

#### **LEDAFILMS**

Virrey Olaguer y Feliú 2462, 3rd Floor Buenos Aires, Argentina 1426 T: (54 11) 4788-5215 F: (54 11) 4788-5220 www.ledafilms.com

#### Alpha y Omega

Humphrey and Kate are wolves with nothing in common: one is the Alpha wolf and the other a funny Omega wolf. But when the two are captured, they set out on a treacherous journey and learn to rely on and even love each other.

#### Camelot

The epic tales of Arthur, with all the adventure, mystery and romance, are brought to life in this miniseries.

#### Main Street

A small town is transformed when a big shot Texas businessman rolls into town. But when his business puts the residents at risk, everyone must decide whether or not to put a stop to his shady dealings. Colin Firth and Orlando Bloom star.

#### The Dog Who Saved Christmas Vacation Over Christmas vacation, the Bannisters head to a ski resort, but when they find out that two burglars are staying at the same place, it's up to Zeus the dog to save Christmas vacation for the family.

#### Wild Target

Victor Maynard's parents trained him to be an efficient and heartless hit man, but he's a loner, and his mother wants him to get married. When Victor is told to eliminate Rose, nothing goes the way he planned.

#### RECORD TV NETWORK

Rua do Bosque 1393 01136001 São Paulo, Brazil T: (55 11) 2184-5468 F: (55 11) 2184-5200

www.recordtvnetwork.com.br

#### **Another Power**

Tony Castellamare's wife and daughters are killed by the Mob, and even though the Mob is after him as well, Tony has his own bone to pick.

#### Flames of Life

When former childhood friends Pedro and Carolina are reunited, their old feelings for each other are rekindled, and a number of secrets are revealed.

Alice, Diego, Roberta, Carla, Tomás and Pedro all attend one of the best schools in Brazil, Elite Way. The academic schedule is rigorous, but these rebellious teens use their love of music to change their lives.

#### Samson and Delilah

This miniseries tells the story of Samson, the Hebrew hero who fought off enemy armies but could not resist the temptation Delilah posed.

#### TELEFE INTERNATIONAL

Prilidiano Pueyrredón 2989 2nd Fl (B1640ILA) Martinez Buenos Aires, Argentina T: (54 11) 4308-5810 F: (54 11) 4587-4349 www.telefeinternational.com

An arrogant lawyer falls in love with one of his colleagues while he battles to become partner at the firm where he works.

#### A Year To Remember

A woman learns that fate can't be avoided when she has the chance to relive a year of her life. Try as she might, there are certain things she simply can't change.

#### Superclumsy

Poli Truper is a super heroine who needs a super amount of help from those around her so that she can use her powers proper-

A broken-hearted stockbroker named Martin pursues his crushes on sex icons from the 1980s after he finds out his wife has been unfaithful. Needless to say, these '80s beauties have aged along with Martin.

#### The Legacy

A game show filled with tension and excitement, The Legacy combines the atmosphere of a quiz show with that of a traditional entertainment program. All the contestants need to succeed is general knowledge, a fast-working brain, nerves of steel and a little bit of luck.

#### **TELEFILMS**

Av. Libertador 1068, 11th Fl. Buenos Aires, Argentina T: (54 11) 5032-6000 www.telefilms.com.ar

The King's Speech

The story of King George VI of Britain as

(Continued on page 26)

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# **Indie Programming Guide**

(Continued from page 25)

he rises to the challenge of assuming the throne while battling a nervous stammer that, at first, keeps him from being able to speak in public. Winner of four Academy Awards. Colin Firth, Geoffrey Rush and Helena Bonham Carter star.

#### **Larry Crowne**

Starring Tom Hanks and Julia Roberts, this film centers on a middle-aged man who loses his job, and decides to reinvent himself by returning to college. Once there, he attracts the attention of his professor.

#### Sanctum 3D

A very ambitious and determined father and son team embarks on a deep-sea expedition into uncharted underwater caves. Produced by James Cameron.

#### Source Code

Jake Gyllenhaal portrays a U.S. soldier who is forced to relive a tragic train bombing until he can figure out who set off the bomb in this sci-fi thriller.

#### Midnight in Paris

Written and directed by Woody Allen, this romantic comedy centers on a family that travels to Paris for business reasons. An engaged couple's lives are transformed on the journey, and the characters explore the illusion that the grass is greener on the other side.

#### TELEVISA INTERNACIONAL

6355 NW 36th Street Miami, FL 33166

T: (786) 265-2500 F: (786) 265-2269 www.televisainternacional.tv

#### Rafaela

Rafaela is an intelligent doctor who has a child with a self-centered married man. When Rafaela discovers that Jose María has a wife, she must take on the difficult task of raising their child on her own.

#### Triumph of Love

Max's step-mom Victoria tries to keep Maria away from Max, forcing him to marry another woman. But through her hatred, Victoria doesn't realize that Maria is really her long-lost daughter.

#### A Fortunate Family

Fernanda Peñaloza, the wealthy owner of a successful cosmetics business, turns her company over to a kind truck driver who saves her life, instead of her greedy nephew.

#### With You, Without You

Nicole and Leo are the only people who don't realize that they're in love with each other. The same goes for Julia and Iker. Will the couples be able to realize their true feelings?

#### The Power of Destiny

Ivan Villagómez was framed for killing a gangster and fled from Mexico to the United States. But after 11 years, he's ready to return to Mexico, seek justice for his mother's death and find his son.

#### TV AZTECA

Periferico Sur No. 4121 Col. Fuentes Del Pedregal 14141 Mexico D.F., Mexico T: (52 55) 5251-1410 F: (52 55) 5251-1409 www.comarex.tv

#### Cielo Rojo

Alma and Andres are star-crossed lovers who are meant to be together, but are kept apart by fate and misunderstandings.

#### Emperatriz

When Armando Mendoza betrays Emperatriz Jurado and steals her newborn daughter, Emperatriz vows to take revenge on him and get her daughter back.

#### Lucho en Familia

In order to support his family and get everyone back on their feet, a retired wrestler returns to the ring and overcomes a slew of obstacles that get in his way.

#### Bajo el Alma

Diego must fight to gain control of his company Vitalab, a pharmaceutical laboratory that belongs to his family. At the same time, he tries to convince Giovanna that they should be together.

#### Al Caer La Noche (When Night Falls)

People overstep boundaries as they struggle to survive amongst the hidden dangers of society in this hour-long thriller series.

#### VENEVISION INTERNATIONAL

121 Alhambra Plaza, Suite 1400 Coral Gables, FL 33134 T: (305) 442-3411 F: (305) 446-4743 www.venevisioninternational.com

#### La Viuda Joven (The Black Widow)

A love story that involves suspense and mystery, centering on Baroness Inma Von Parker, whose past is wrapped in secrecy, making her a prime suspect in the deaths of her previous three husbands.

#### Eva Luna

Eva is devastated when her father is killed in a hit-and-run accident, and she's determined to find the killer. But sinister forces are at work, and she begins to suspect the man she loves.

#### La mujer perfecta (The Perfect Woman)

Six very different women only have one thing in common: They all want to be "perfect," and they're willing to resort to plastic surgery, Botox and extreme dieting in order to achieve their idea of perfection.

XRC (Xtreme Reality Clips)

Offers over 400 hours of adrenaline-filled news footage depicting shocking crashes, high-speed chases, shootouts and cliff-

hanging rescues.

Tribulación: La batalla antes del fin (Tribulation: The Battle Before the End) Police captain Falco has a secret: he can see the demons that encourage murderers to kill. But he hides this secret until he suddenly realizes that the days of Tribulation have begun, and he must decide whether to battle against evil or be destroyed.

#### WORLDWIDE WRESTLING ENTERTAINMENT

1241 East Main Street Stamford, CT 06902 T: (203) 352-8600 F: (203) 359-5109 www.wwe.com

#### Raw

Action-packed and unpredictable, this show features WWE Superstars.

#### SmackDown

This sports entertainment program features a wide variety of talent.





- 1. Telefilms' Source Code
- 2. Televisa's Triumph of Love
- 3. TV Azteca's Cielo Rojo
- 4. WWE's Raw
- 5. Venevision's La Viuda Joven

#### Superstars

Superstars and Divas from Raw, SmackDown and NXT are featured, and fans have the chance to see match-ups that are usually not shown on non pay-per-view programming.

#### NXT

Eight famous WWE Superstars, or "Pros," mentor eight WWE "Rookies."

#### The WWE Experience

Features highlights from *Raw*, *SmackDown*, *NXT* and *Superstars*, plus exclusive stories on WWE Superstars when they're not in the ring.

## PARTY TIME

May 18 Venevision Int'l

> May 20 Telefe Int'l

> > **May 21**

Lionsgate\*, Telefilms

**May 22** 

NBC Universal

Latin American Luncheon, CBS Studios Int'l\*, Disney Upfronts

**May 23** 

Sony Pictures TV
May 26
20th Century Fox TV

— All parties by invitation only —

\* private event





THE WORLD'S LEADING DISTRIBUTOR OF SPANISH-LANGUAGE PROGRAMMING AND FORMATS

# telenovelas licensed products reality shows animation s e r i e s

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#### **Dubbing Telenovelas**

(Continued from Cover)

language but with different accents and different choices of words. In those cases the voices need to be "translated" into the local idioms. Therefore, in international program sales, distributors have to offer the choices of telenovelas dubbed, with voice-over and subtitles.

Dubbing has many intricacies, including the ability to facilitate international sales. Often, Latin American TV buyers don't want to pay for dubbing, leaving the distributors scrambling to assemble several buyers in order to justify the dubbing costs. Even when the distributor is willing to pay for dubbing, the buyer might ask for a sample to see if they're happy with the accents. When the buyer is willing to dub, most likely the distributor is not able to reacquire the dubbed version because many stations tend to brand it.

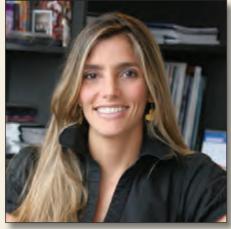
Argentina's Telefe, Mexico's Televisa, Venezuela's Venevision and Colombia's Caracol shared with VideoAge their thoughts on how they handle these services for Latin America and other international markets.

Telefe International, for example, offers different options depending on the customer. For those who prefer to do their own voice-over, dubbing or subtitling, they provide the scripts in English and Spanish. In addition, the audio, music and sound effects are placed on separate tracks of the material.

"Israel uses subtitles, Poland prefers voice-over and Hungary chooses dubbing," said Michelle Wasserman, head of International Business, Programming, Formats and Production Services at Buenos Aires-based Telefe. She explained, "There are different ways of doing voiceover: with only one voice, as in Poland; with one voice for all men and another one for all women, as in Russia; or with multiple voices for characters. It's interesting, but it feels somewhat strange for those who are not used to it, because [the voice-over] is spoken over the original



Venevision International's César Díaz



Caracol TV Internacional's Angélica Guerra

voices, and when viewing the contents, vou hear both.'

Telefe works on dubbing with specialized companies when telenovelas are sold to territories with languages like English or French, as these dubbed versions can be appreciated in various countries in Africa, Europe and North America. "This is valid for English and French-speaking countries in Africa. However, countries like France require more sophisticated dubbing than French-speaking countries in Africa. We also utilize the same standard with the Spanish dubbing of products whose original language was English, such as Watch Over Me (adaptation of the Argentinean telenovela Resistiré, made for Fox in the U.S. and acquired for Argentina)," said Wasserman. Finally, for other clients such as airlines, Telefe makes subtitles either in-house or through specialized companies.

"When dubbing a telenovela into Spanish, as was done with Watch Over Me, neutral Spanish is a requirement. In Spain, they often require dubbing into Castilian, even if the original production is in Spanish," said Wasserman. "The productions broadcast in Castilian Spanish have better results in Spain than those broadcast in the original Spanish from other countries."

Telefe uses different dubbing houses for each language, and at present is looking for dubbing companies that would like to work as partners. Ownership of the dubbed track depends on the negotiation, Wasserman added. "We often determine the ownership of the dubbed track or the access to it at the beginning of the negotiation. When it is not pre-agreed, the new track belongs to those who pay for the dubbing. However, the track

cannot be used if the buyer doesn't have the content license any longer. When the content rights expire, licenses return automatically to the licensor."

Televisa International gives its clients the audio materials in their original Mexican Spanish and, depending on the client's preference, it is then dubbed or subtitled. "In some cases we sell material already dubbed into other languages, like English, French or Portuguese. The dubbing is done by companies exclusively for Televisa," said Carlos Castro, General Sales director of Miami, Florida-based Televisa International. These dubbing companies are selected based on the best price/quality offering, and Televisa retains the ownership of the new tracks.

Castro added that they don't dub telenovelas into Spanish versions that are different from their own because Mexican Spanish is easily understood by viewers in all Spanish-speaking markets. "The Mexican Spanish of Televisa's novelas [remains] the same for international sales," he emphasized.

Colombia's Caracol International sells dubbed programs for African countries and subtitled programs for the U.S. cable channels. "For non-Spanish-speaking territories, we make special international sound tracks, so that clients can make a perfect dub that includes voice, music and effects," said Angélica Guerra, International VP at Bogotábased Caracol Television.

When Caracol is paying for dubbing, it controls the new soundtrack. According to Guerra, the Spanish spoken in Colombia is widely accepted in other Latin American countries: "The Latin American TV viewing public is quite well accustomed to the Colombian accent," said Guerra. On the other hand, she pointed out that Colombians often have trouble understanding the Spanish spoken in other countries, especially when "thick accents are used, or when people speak too fast.'

According to Wasserman, "Although Argentinean Spanish is now accepted throughout Latin America, there is still some prejudice with regards to the Argentinean accent. The language is understandable, but the accents of Argentina and Chile tend to be different from the rest," so, it is sometimes necessary to make adjustments to the original Argentinean Spanish spoken



Televisa Internacional's Carlos Castro

in a telenovela. Wasserman then added, "The main channels in Mexico have a few foreign telenovelas, and they are mostly from Colombia with some from Venezuela. In Colombia, most telenovelas are from Venezuela with some from Mexico. Those accents are more similar than Argentinean or Chilean Spanish are to other Spanish forms."

From Miami, Florida-based Venevision International, Sales VP César Díaz said that their customers are usually responsible for their own dubbing, subtitling and voice-over, depending on the needs of the market. Venevision provides them with the tracks — music, effects and dialogue — in separate channels to facilitate the dubbing. However, Venevision made an exception with some African countries: "For strategic reasons, we have chosen to dub telenovelas into English for Africa and today we have over 1,500 hours in English."

With regards to the Venezuelan Spanish spoken in Venevision's telenovelas (which are produced in the United States) up to now the company has had no requests for dubbed programs from Spanish-speaking buyers. Early on, Televisa's Castro pointed out that, "Generally speaking, the Venezuelan accent is accepted throughout Latin America, but perhaps it has less acceptance in Argentina."

Venevision works with one dubbing studio in Miami, where the company operates. Similarly, Caracol currently works with only one company for dubbing into English.



The Kitchen, one of Latin America's top dubbing companies, with offices in Miami, Florida, Los Angeles and Caracas, Venezuela, dubs some 1,200 programs per year into Spanish. Pictured above is The Kitchen's Deeny Kaplan, right, during a dubbing session in Miami.



Telefe International's Michelle Wasserman



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# Telenovelas Steam Up the L.A. Screenings

(Continued from Cover)

mostly on pre-scheduled appointments and very little on floor traffic, and are well aware of the demand that they impose on Latin buyers who go to L.A. earlier to spend some quality time with telenovela distributors at breakfasts, lunches and dinners before the U.S. studios monopolize their time.

Together with NATPE and, increasingly, MIPCOM, the L.A. Screenings is one of the most important — if not *the* most important — events in the Latin program market calendar. For the telenoveleros and other independent distributors, Latin America has become the L.A. Screenings' main focus, while the studios cater to all buyers indiscriminately.

This year, the Latin Screenings for the telenoveleros and other indies who, for the first time in many years, will camp out exclusively at the Century Park Hotel, stretches from May 18 to May 20. Venevision International kicks off the Latin Screenings with a traditional party, while Telefe closes it before May 20 when 20th Century Fox takes over with the start of studios' screenings, which will last until May 27. A significant event for the Latin contingent is Telefilms' May 21 50th year anniversary celebration cum screenings at the Century Plaza Hotel.

Of the some 80 telenovelas that are now produced annually in Latin America and the U.S., most are first introduced during the L.A. Screenings, with NATPE marking the second best and MIPCOM the third market in terms of quantity.

At the L.A. Screenings all the key telenovela producers are represented, mainly from Argentina, Brazil, Colombia, Perú, Venezuela, Mexico and the U.S. These seven countries house some 16 telenoveleros and 12 distributors, each selling anywhere from one to 12 telenovelas per year. And even though this time the telenovela output is less than in the past, those screened promise to leave buyers satisfied.

When it comes to the ingredients that go into a hit soap, Patricia Jasin of Perú's Frecuencia Latina International put it best: "Although there is no set recipe, I believe that a good story and a good script continue to be the key to a successful telenovela." It is these types of strong stories that Latin executives will be banking on at the Screenings. VideoAge got in touch with a cross



Venevision's La Viuda Joven

section of distributors from all over Latin America to find out which new novelas are being debuted here in Los Angeles, and what trends programmers should watch for within the genre.

Among the Latin distributors VideoAge spoke to, many content slates for the Screenings seemed to be comprised of a list of tried and true titles topped by one or two new hot entries. Bogota, Colombia-based Caracol Television has just such a roster. This time around, international sales director Lisette Osorio and her team are premiering two brand new titles: The Witch and Yellow Team. With its emphasis on witchcraft, The Witch is on trend with the worldwide craze for the supernatural. Meanwhile, Yellow Team follows five street warriors as they take on a myriad of conflicts and adventures.

Mexico's Televisa has also come to L.A. with a raft of new soaps. Said a sales rep, "Our 'star' product is *The Power of Destiny*, however, *Rafaela*; *With You, Without You* and *A Fortunate Family* are also new titles." *The Power of Destiny* centers on a man who was framed for a gangster's murder, and returns from 11 years of exile to seek revenge. Also from

Mexico is TV Azteca/Comarex, which is bringing just one new title to market: *Cielo Rojo*.

Venezuela's Venevision International is also unveiling a new title. Venevision's president and COO Miguel Dvorak is bringing along a delegation including VP and CFO Manuel Perez and president of Sales César Díaz, who will, like many others, be camped out in a suite at the Century Plaza throughout the week. Said Dvorak, "Armed with the extraordinary success of Eva Luna, we are headed to L.A. Screenings with a lot of enthusiasm and high expectations as we present for the first time the telenovela La Viuda Joven." La Viuda Joven, which took the English title of The Black Widow, is a thriller and a mystery with a love story at its core. Asked what makes for a hit novela, Díaz had this to say: "Recently, we have seen how some telenovelas based on criminal activities or drug lords capture the attention and interest of broadcasters. However, no matter what setting or plotline you may add to a telenovela there is no mistaking that the classic 'Cinderella' or rags-to-riches story continues to be the underlying theme of any successful trend."

Frecuencia's Jasin, who is the company's director of International Sales, is bringing Against the Rope. This drama follows a young prize fighter whose life changes when he refuses to deliberately go down in the ring. As boxing stories have proven perennially popular with telenovela fans, Jasin and company are hoping for a knockout. Jasin also noted that in addition to being a great forum for selling novelas, the Screenings also provides invaluable networking opportunities. "L.A. Screenings gives us a chance to consolidate our relationships with our current clients and to keep expanding our presence in the international market," she said. "It is an opportunity to present our new products and also to identify new partners for our original developments."

Miami's Telemundo Internacional is constantly adding new novelas to its slate. This market will be no exception: *Mi Corazón Insiste*, *La Casa de al Lado* and *Sorpresas del Destino* are set to make their international debuts. The latter title is set in Korea, in hopes of cashing in on the telenovela craze that has swept Asia. Meanwhile, *Mi Corazón Insiste* follows



Frecuencia's Against the Rope



Televisa's The Power of Destiny

the story of two lovers who elope to Las Vegas and *La Casa de al Lado* reveals the many secrets one family is concealing.

Although it is not a telenovelero, Miami, Florida-based indie movie and telenovela distributor VIP2000 is bringing two new titles to L.A.: *En Nombre del Honor (In the Name of Honor)* produced by Romania's MediaPro and *Luna Roja* produced by Portugal's SIC.

Meanwhile, Brazil's TV Globo is promoting two new titles. *Passione* deals with the secret past of a powerful family and involves classic novela themes like mystery, envy and passion. And in a second soap, *The Buzz*, two fashion designers face off for runway dominance.



#### **Indies Cope** With Studios' **Power**

(Continued from Cover)

Content Television, Zodiak, BBC and FremantleMedia Enterprises, Canada's eOne, and the U.S.' Lionsgate, HBO, Discovery and AETN. This is in addition to major independent companies such as Starz, Eyeworks and MGM.

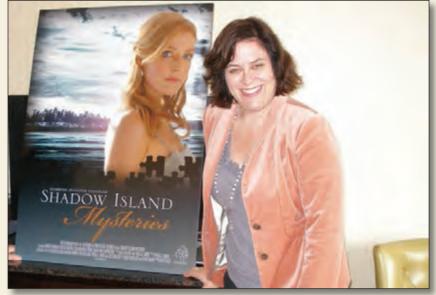
Valerie Cabrera, from the Los Angeles office of Entertainment One International is one such seller garnering attention from the Latins. Offerings include zombie thriller The Walking Dead, season two of cop show Rookie Blue as well as The Yard. Said Cabrera, "This year we plan to announce our new lineup for 2011, secure our free TV broadcasters for our prime time slate that launches on pay-TV this year and meet with our existing partners to plan the launch campaigns globally for some of our strongest brands around the world."

Cabrera noted that while much of the buying at the Screenings comes from Latin America, the event is "overall very well attended by all international buyers." Asked about strategies for combating studio supremacy at the Screenings, Cabrera suggested a three-pronged approach: "nurture relationships, sales trips before the Screenings, target specific broadcasters."

From Santa Monica, California, Diana Zakis, vice president of Sales, Latin America and Asia for U.K.-based Content Television also had a few ideas about what the indies can do to get a leg up on the studios. "Broadcasters will always notice well-produced, quality driven programs, regardless of their provenance," she said, adding, "Buyers from all territories are very focused at the Screenings and their mindset is to preview and acquire new programming



Entertainment One International's



Content Television's Diana Zakis

no matter where it is from."

Zakis and her team are on hand promoting a variety of new TV movies, including psychedelic western Separado!, Smooth and Cancel Christmas, among other drama and nonfiction titles. Zakis outlined her goals for the event thus: "To connect with clients from various territories and primarily with Latin American broadcasters, many of whom don't attend MIP-TV." She elaborated, "We will be introducing [buyers] to our recently announced new image and rebranding as Content Television as well as showcasing the diverse range of new content we have signed since last year." As for emerging trends, Zakis pointed to content that works on a variety of platforms "such as digital, social media applications, as well as traditional linear broadcasts."

From her Miami, Florida office FremantleMedia Enterprises' Sheila Aguirre reported that she has a packed schedule for the Screenings, making it difficult to cater to drop-ins. "There is floor traffic," she said, "But we go to L.A. with a heavy schedule which, unfortunately, makes it difficult to accommodate those who do not have an appointment." Aguirre's flurry of appointments is just one of many reasons she is expecting a landmark Screenings for Fremantle. She stated, "We have a super-sized catalogue which we launched at MIP-TV recently and which many clients have not yet seen. Moreover, several of our new titles have something particularly close to the Latin world that will make them even more attractive." Fremantle's slate this year is nothing if not diverse. They are bringing to the table four big starstudded dramas including The Sinking of the Laconia, Australia's current number one rated primetime drama Winners & Losers, a slew of reality programming, a line-up of children's shows and much

Aguirre also weighed in on the question

of who's buying what. "The pan-regionals remain our major clients in terms of canned programs — dramas, factuals, realities — while the terrestrials have an ever growing appetite for formats. We have both. With that said, pan-regionals and terrestrials alike remain priorities. We are also beginning to see new media platforms take hold, and we anticipate that they too will be equally significant to our continued growth across the region."

For Starz's Gene George, the Studio dominance is not a problem. "We feel like we definitely get attention and see the people we need to see," he said, "We have a very strong slate and content that is very high profile." George, like Fremantle's Aguirre, has a loaded schedule, and will not have much time for drop-ins. "Everything is by appointment for us," he said.

Where content is concerned, Starz is focusing on its high production value series. However, George also pointed to a number of new short projects, such as a series of interstitials (shorts inserted between the end of a program and the beginning of another) that re-imagine how movies should have ended, as well as "lots of programs for the digital sector."



FremantleMedia Enterprises' Sheila Aquirre



Meanwhile, Santa Monica-based Lionsgate's Peter Iacono named two new shows the company will be premiering in Santa Monica: Boss and Nail Files. The former is a political drama starring Kelsey Grammer (of Frasier fame), and the latter Iacono described as "Jersey Shore comes West...but classy." Plus, Iacono noted that Grammer as well as Boss director Gus van Sant (Good Will Hunting, Milk) will be on hand at the Screenings, lending their star power to the Lionsgate offices.

New York-based AETN's Mayra Bracer conceded that the Screenings remains a studio-driven market. "Buyers go to L.A. to see the studios and a large part of their budgets are allocated to studio product," she explained. "Despite that, we feel the Screenings offer an important opportunity for us to get in front of multiple buyers from territories throughout Latin America, and we believe it's important to make ourselves readily available. The success in the U.S. of HISTORY, A&E and Lifetime original series, specials and movies has generated tremendous interest from buyers who are seeking us out for meetings."

When it came to trends, Bracer pointed to "unscripted series from both non-standard and broadcast networks," and especially series and formats that can work at the local level. In response to this demand, AETN will, as always, be focusing on factual programming. This year, top titles include I Am Alive: Surviving the Andes Plane Crash, Nostradamus: 2012 and Stan Lee's Superhumans.

Bracer also laid out the buying patterns she has observed from Latins at the Screenings. "Historically, Mexico, Brazil and Chile have been strong territories for us," she said, adding, "This year, we are also looking to connect with the buyers from Central America who don't attend NATPE or MIP-TV."







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#### Studios' **Latin Love**

(Continued from Cover)

in order to cater mainly to Latin American TV program buyers. Today, with over 300 buyers — without counting the 60 buyers from Spain and the 20 from Portugal — Latins still remain the largest contingent at the Screenings, surpassing the English-language group, the second largest delegation with 200 buyers.

According to a report in VideoAge's December 2009 Issue, Latin America contributes 10 percent, or \$1.5 billion a year to the U.S. studios' coffers. Considering the economic growth of Latin countries such as Brazil, the increased number of terrestrial digital TV channels is expected to reach



Stephanie Pacheco, in charge of Latin America

600 by 2020. This compares to today's 120 terrestrial TV networks serving 91 million TVHH in the whole region.

Stephanie Pacheco, in charge of Latin America for CBS Studios International, stated that she expected Latin attendance at the Screenings to be "about the same as last year; well attended," and noted

that the strongest emerging territories in acquisitions have been Brazil, Puerto Rico, Colombia, and Nicaragua. Additionally, Pacheco elaborated that "stations have been buying a lot, and we expect them to continue with [these] Screenings."

Where new Latin programming trends are concerned, Pacheco said she has not noticed anything in particular. "I don't see anything different emerging," she said. "There is still strong interest in action and crime dramas."

Twentieth Century Fox Television Distribution Latin America's São Paulo, Brazil-based exec Elie Wahba concurred that action programs remain hot properties. "Broadcasters are looking for action shows; the next 24," he said. In response to this demand, Fox has in development a range of programs including Exit Strategy, REM and



São Paulo, Brazil-based exec Elie Wahba of

Homeland, the latter of which has already been picked up by Showtime. Plus, he noted that the horror genre is on the rise, and that, as always, stations are looking for the next new breakout comedy.

As for the Latin presence at the Screenings, Wahba predicted it would be "the same as usual, [because there is] no space to increase." He stated that buying from Latin America never really stopped, because the recession hit the region much less hard. Wahba also observed that there is no new Latin region on the ascent. Rather, the real emerging trend is the interest from new media.

Miami-based Alexander Marin of Sony Pictures Television also expected to see a similar showing as in past years from the Latins. "The Latin American attendance has remained steady," he said, "It's just as healthy and engaging as the past year's attendance." Marin too explained that, when it comes to the Latins, the recession did not affect broadcasters quite so drastically as in other regions. He said of Latin acquisitions execs, "They never stopped buying. They steadily continue to acquire our series."

Additionally, Marin commented on rising trends. "The one-hour dramas have returned in a big way," he said, adding, "We're seeing an increased demand for primetime network and high appeal, male targeted programming from both broadcast and leading cable networks." He also highlighted the ensemble series as a trend to watch. "It's no longer the one big name driving a series. Instead some of the more successful series are supported by a talented cast, like our series, Community and Drop Dead Diva.



Miami-based Alexander Marin of Sony Pictures Television Latin America





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The research studied 14 different industry sectors and concluded that business services, entertainment and sports companies tend to spend close to their optimal levels on travel, while others are more likely to under spend.

The report also noted that ten years ago, travel was 1.4 percent of every revenue dollar, now it's 0.9 percent.

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# Му Тшо Cents

n his blog, Pope Benedict XVI wrote about his 2007 book *Jesus of Nazareth*: "I only ask readers for that anticipated sympathy without which there can be no understanding."

Well, Howard Davies reserved no such sympathy in his review of Michael Wolff's book about Rupert Murdoch, *The Man Who Owns the News*.

While catching up with my readings, I came across a review of Wolff's book published in February 2009 (well okay, I'm way, way behind) by the Royal Television Society's house organ, *Television*, written by Sir Howard Davies, who's the director of the London School of Economics and Political Science.

That qualification did not ring a bell until, at the conclusion of the review, he wrote: "Wolff quotes one tacky joke, which I will not repeat in a magazine that your wives or servant might read."

With that kind of warning, I immediately rushed to my wife to find out if she or our servant read *Television*, to which she answered that, outside herself, we don't have a servant. Puzzled and feeling rather unaccomplished, I called a few friends in the international television business to find out if they had a servant and, to my amazement, they replied that when their kids were young they had a daytime nanny, but not a servant. Undeterred, I e-mailed *VideoAge*'s London

correspondent and he assured me that among his friends, no one had a servant.

At that point the only conclusion that one could come up with is that the 60-year-old prof. Davies is as far removed from

At that point the only conclusion that one could come up with is that the 60-year-old prof. Davies is as far removed from reality as any university professor who teaches economics. However, he must be commended for having tendered his resignation at LSE over the institution's acceptance of £1.5 million (of which only £300,000 is so far given) from the Libyan leader's son Saif al-Gaddafi. Saif received a Ph.D. from LSE, reportedly with a thesis written by someone else.

In addition to Saif, Sir Howard did not like the U.S. author either. He objected to Wolff's writing style ("a positively



dreadful writer"), to the structure of the book ("So we jump from Australia in the 1920s... to the winter of 2006"), to the choice of verbs ("he uses the historical present so beloved of the empathy school of historians"), and to the fact that Wolff produced "for the most part, a sympathetic account [of the Murdoch clan]."

Then, reiterating how poorly Wolff writes ("the man can't write"), he explained that "[Wolff] does not believe that sentences should contain subjects or objects: as for verbs — who needs them?" Finally, to summarize the book, Davies — pardon, Sir Howard — uses a tagline borrowed from Winston Churchill, "As for Murdoch the man, at the end of [the book] he remains...a riddle, wrapped in a mystery, inside an enigma."

It's clear that Sir Davies doesn't like Rupert Murdoch and he dislikes Wolff even more. But, he lost a great opportunity to let us know the "real" Murdoch. His review would have redeemed all the economists — who failed to warn us of the incumbent 2008 financial disaster — if, instead of focusing on Wolff, he would have told us what he knew about Murdoch that Wolff didn't know.

It is assumed that the editors at *Television* called upon Sir Howard to review Wolff's book because presumably he knew the subject (Murdoch that is). Not that one need to meet or to know Murdoch personally to write about him. Basically, writing about Murdoch is like modern writers penning books about Socrates, considering that the philosopher (like Jesus of Nazareth) did not leave anything in writing and it is believed that he never wrote anything in his life.

There are at least 30 books written on Murdoch, and in *VideoAge*'s library there are five of them (including one in Italian), and even a 1997 fictionalized HBO movie, *Weapons of Mass Distraction*. And it is not that *VideoAge* has a particular affinity for Wolff's *The Man Who Owns The News: Inside The Secret World of Rupert Murdoch*. Indeed the publishing house, Broadway Books, did not even send us a requested review copy, and so we never reviewed Wolff's book. However, throughout the years we reviewed all of Murdoch's activities in many articles, including a comprehensive front cover story in the October 1997 Issue titled: "Looking Into Murdoch's Plans. A blueprint for world conquest."

**Dom Serafini** 



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FOUNDED IN 1981

MEMBER OF NBCA

(CIRCULATION)

VIDEO AGE INTERNATIONAL (ISSN 0278-5013 USPS 601-230) IS

PIRIISHED SEVEN TIMES A YEAR IANIIARY MARCHAPRII MAY

VIDEO AGE INTERNATIONAL (ISSN 0278-5013 USPS 601-230) IS PUBLISHED SEVEN TIMES A YEAR: JANUARY, MARCH/APRIL, MAY, JUNE, JULY, OCTOBER AND NOVEMBER/DECEMBER. PLUS DAILIES BY TV TRADE MEDIA, INC. SINGLE COPY U.S.\$9.75. YEARLY SUBSCRIPTION U.S.\$45 (U.S., CANADA, MEXICO); U.S.\$60 (U.K. AND EUROPE).

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